about taking advice. He immediately moderated his methods when reciting in *a room,* making it all la-s theatrical. The play was a good repertoire play, and we did it later on In America with success. There the part of Houseman was played by Terriss. who was quite splendid in it, and at Chicago my little boy Teddy made his second appearance on any stage as Joey, a gardener's boy. He had, when still a mere baby, come on to the stage at the Court in " Olivia," and this must be counted his *firtt* appearance, although the chroniclers, ignoring both that and Joey in " Eugene Aram/' say he never appeared at all until he played an important part in " The Dead Heart."

It is because of Teddy that " Eugene Aram '' is associated In rny mind with one of the most beautiful sights upon the stage that I ever saw in my life. He was about ten or eleven at the time, and as he tied up the stage roses, his cheeks, untouched by rouge, put the reddest of them to shame! He was so graceful and natural; he spoke his lines with ease, and smiled all over his face! " A born actor ! " I said, although Joey was my son. Whenever I think of him in that stage garden, I weep for pride, and for sorrow, too, because before he was thirty my son had left the stage —he who had it all in him. I have good reason to be proud of what he has done since, but I regret the lost actor *always.*

Henry Irving could not at first keep away from melan- choly pieces. Henrietta Maria was another sad part for me—but I used to play it well, except when I cried too

much in the last act. The play had been one of the Bate-
man productions, and I had seen Miss Isabel Baternan as
Henrietta Maria and liked her, although I could not find
it possible to follow her exajnple and play the part with a
Preach accent! I constantly catch myself saying of
Henry Irving, t€ That is by far the best thing that he ever